# Unbridled Books

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A SMALL MIDWEST TOWN FINDS ITSELF THE UNLIKELY CENTER OF NATIONAL POP CULTURE NOTORIETY, IN MORE WAYS THAN ONE.
The Coffins of Little Hope

BY TIMOTHY SCHAFFERT

Timothy Schaffert grew up on a farm in Nebraska and currently lives in Omaha. He’s the author of three previous critically acclaimed novels including The Phantom Limbs of the Rollow Sisters and The Singing and Dancing Daughters of God. His novels have been a Barnes & Noble Discover Great New Writers selection and a New York Times Editor’s Choice. His writing has won numerous other awards and honors including, the Mary Roberts Rinehart Award, the Henfield/Transatlantic Review Award and the Nebraska Book Award. He currently teaches creative writing and literature at the University of Nebraska-Lincoln.

An 83-year-old obituary writer for a struggling, small-town newspaper finds herself embroiled in intrigue, stumbling onto the story of her career: a country girl has gone missing, perhaps whisked away by an itinerant aerial photographer. Or so it seems. It all could be simply a hoax, or a delusion, the child and child-thief invented from the desperate imagination of a lonely, lovelorn farm woman. The fragility of childhood, the strength of family, and the powerful rumor mills of small, rural towns—The Coffins of Little Hope tells the story of characters caught in the intricately woven webs of myth, legend and deception.

Esther Myles, an obituary writer in her eighties working for a struggling small-town newspaper, finds herself embroiled in intrigue, stumbling upon the story of her career as the story of the girl reaches far and wide, igniting controversy, attracting curiosity-seekers from all over the country to this dying rural town. And what do the gothic tales of Miranda and Desiree, the storybook sisters of Muscatine’s series of novels, play in this town’s survival and in the enduring mystery of Lenore?

“A witty, sometimes profound story about media, mortality and rash acts undertaken in the name of love.”
—People Magazine

“There’s a lot of plot to “The Coffins of Little Hope.” But Mr. Schaffert’s style is so gossamer-light that the story elements don’t become cumbersome. His book can accommodate a large cast of characters who bump into one another with an almost screwball regularity....Mr. Schaffert’s sly wit and frank affection for his characters can make him sound like a very American Alexander McCall Smith.”

“Charm buzzes all around Timothy Schaffert’s new novel, but don’t be fooled. It’s the story of a steadfast, multi-generational family in a small Nebraska town...that just happens to be obsessed with death and missing children. “The Coffins of Little Hope” is like an Edward Gorey cartoon stitched in pastel needlepoint. Its creepiness scurries along the edges of these heartwarming pages like some furry creature you keep convincing yourself you didn’t see....alluringly strange to the very last page.”

“Sublime...Piercing observations and sharp, subtle wit make this a standout.”
—Publishers Weekly, starred review

“Just finished Timothy’s book and loved it. I think he just gets better and better. Essie’s voice was marvelous and the last line is so wonderful.”
—nancy Pearl

“Superbly crafted...Schaffert is an expert at writing deeper truths.”
—The Minneapolis Star-Tribune

“Engrossing.”
—The Kansas City Star
WHEN A YOUNG WOMAN GOES MISSING, A PROFESSIONAL SEARCHER WITH UNCANNY EMPATHETIC SKILL WORKS HEROICALLY TO FIND HER.
A young woman goes missing, and her mother uproots her life to find her daughter. A professional searcher with uncanny empathetic skill works to find the missing and to comfort desperate loved ones left behind. A tortured young man hell-bent on destruction leaves a trail of pain, sorrow and even hope, as he moves through the lives of friends, loved ones, and strangers. You Believers explores the ripple effects of a random crime. It takes you on a journey through hell and back, a journey that offers insight on how we can endure horrible events with faith, strength, and grace. Amidst the darkness there are flickers of hope as characters move from unspeakable horrors, and in the end celebrate the tenacity of the human spirit. Bradley portrays this world with a vision that is at once ruthless and utterly compassionate. Under her hand, it is not just the mystery of the hunt or the heartbreaking search for a woman that keeps us locked within the layers of story; rather, it is the deeper mystery explored here, the search for logic, meaning, and redemption, in the domino force that is human nature.

“You Believers examines the anatomy of a horrific crime from every angle....Several perfectly pitched Southern narratives weave together to form a strong song of love, loss, and human resilience. A gripping, intense read.”
—Jodi Picoult, author of Sing You Home and House Rules

“You Believers is a splendid crime novel. Jane Bradley has an exceptional feel for time and place and language, a real gift for suspenseful plotting, and most importantly a talent for writing real human beings.”
—Scott Phillips, author of The Ice Harvest and Cottonwood

“Beautifully written and profoundly felt, this eloquent novel lingers in the mind long after the last page is turned.”
—William Gay

“A riveting narrative....In heartrending detail...Harrowing reading from a gifted writer.”
—Booklist, starred review

“Heartbreaking...Told bluntly from a cast of honest characters, Bradley’s novel is haunting.”
—Publishers Weekly

“Everything worked in this book....I would like to see this book be part of a series.”
—The Sunday Book Review

“YOU BELIEVERS is a damn good read. It has all the elements that keep the reader blued to the seat, ignoring pressing obligations—well-drawn, intriguing characters, sweaty palms, suspenseful scenes, dark humor, and poignant sorrow. This story lingers with the reader long after the book is closed and, and returns again and again with every “Missing” headline.”
—Laura DeVault, Over the Moon Bookstore & Artisan Gallery
A QUIET MAN LIVING A DOMESTIC LIFE WITH A WIFE HE LOVES DECIDES TO TURN THE TABLES ONE NIGHT ON TWO CAR THIEVES AND, AS A CONSEQUENCE, HIS LIFE SPIRALS INTO A NIGHTMARE.

“Flawless, masterful, unforgettable, and chilling…” —Bob Shacochis

“Give one of Harlem Coben’s everyday heroes a conscience, a wine cellar and a sensitive wife, and there you have Jim.”

—The Oregonian
One night Jim, a quiet wine steward, wakes to find two men trying to steal his car. Against the petitions of his wife, he goes outside to get the plate number of the thieves’ truck. Instead, something comes over him and he drives away in their truck until he recovers his wits and realizes what he’s done. When Jim learns that the two would-be thieves are brothers with a history of violence, he soon finds himself over his head in a mire of sinister events and must risk everything to regain what he can of his life before that night.

“There are books that you can’t put down, and there are books that won’t go away even after you put them down, the force of their moral conundrums haunting the stories of our own lives. The Descent of Man is a spectacular showcase for both literary virtues—the riveting tale of a modest but perfect life under assault, and a resonating challenge to our own self-knowledge, the authenticity of that knowledge, which can only be confirmed through crisis.

Who are we when push comes to shove? What are we capable of? Do we have the fortitude to save ourselves from the bad things in the world, and the backbone—the strength of mind and spirit—to protect those we love from harm? Kevin Desinger confronts us with these questions in the steady, quiet voice of Everyman, a decent guy sitting in a parlor chair, calmly narrating a firestorm that’s consuming his house and family. He has written a novel that is flawless, masterful, unforgettable, and chilling in its dramatization of the way we live in fragile grace each day in America, our blessings balanced on the edge of violence and loss.” —Bob Shacochis

“Give one of Harlen Coben’s everyday heroes a conscience, a wine cellar and a sensitive wife, and there you have Jim.” —The Oregonian

“The Descent of Man could be used as Exhibit A in how to write a taut plot-driven story. The story catches you from the opening line and just never lets you go ... What makes The Descent of Man a good read is that Jim’s actions and every decision seem so very plausible. It’s almost as if this could happen to each one of us. As his life spins out of control, it’s hard not to feel some relief in knowing it’s not you in that situation ... a page-turner.” —MostlyFiction

“As compelling as a whodunit mystery and will satisfy those readers attracted to smart, adrenaline-inducing plot, but the real heart of the book lies in the backstory about Jim and his wife and the trials they go through to answer the question: what is enough for a marriage? Only when their quiet existence is threatened do they each realize their value to each other.” —ForeWord Magazine

“Kevin Desinger’s harrowing first novel ... offers a meditation on the struggle between thought and action ... Desinger’s fumbling hero is swept along by the same pensive indecision that carried Hamlet to his grisly end . . but, unlike Hamlet, emerges from the shadows changed ... and shows us not only the terrifying consequences but perhaps also the sobering necessity of indulging our inner darkness.” —Portland Monthly

“This ingeniously plotted first novel holds many surprises, not least of which is Jim’s ability to dial back his civilized persona, revealing the feral creature who emerges when his family is threatened ... terrific.” —Booklist

Kevin Desinger graduated from the Iowa Writers’ Workshop before moving to Portland where he wrote for the Willamette Week, the Oregonian and a number of regional publications. An earlier short story appeared in The Missouri Review. This is his first novel.
A BEAUTIFUL AND FAMOUS VOYEUR IN AN AGING HOLLYWOOD HOTEL DISCOVERS SHE, TOO, IS BEING WATCHED.
Hollywood Boulevard

BY JANYCE STEFAN-COLE

Janyce Stefan-Cole currently writes for WG News + Arts, and was books editor for FREEwilliamsburg.com. She is a contributing writer for FLYPmedia and was a finalist for the James Jones First Novel Fellowship. She is included in the Boston Globe bestselling anthology, Dick for a Day (Villard Books), among other publications. Before turning full time to writing, she was a visual artist. She resides with her husband in Brooklyn, NY, and Freedom, NH.

Ardennes Thrush is an award winning movie star who has suddenly and mysteriously quit acting at the height of her fame. She is in Hollywood, at the Hotel Muse, visiting Andre, her husband, who is a world-renowned director and is at work on his latest movie. Ardennes, a headstrong woman, is also a bit of a voyeur, and as she watches the comings and goings in the hotel, she begins to realize that something is strange; perhaps she is being stalked. When a box of dead flowers arrives she calls the police. And when the detective arrives to investigate, their attraction is immediate, powerful, and quickly carnal.

After their first encounter, desire, guilt and fear combine in Ardennes, and the tension rises in the strange, labyrinthine Hotel Muse. Then her stalker arrives at the door of her suite, pulls a gun, forces Ardennes to leave. While the detective searches for the actress, we watch rapt as Ardennes not only tries to free herself, but also ponders why this is happening to her, how she brought herself here, and what all the men in her life have had to do with it.

At once a noir novel and a psychological thriller about the complicated emotions of a beautiful, modern celebrity, Hollywood Boulevard is downright compelling. And Ardennes Thrush is a character readers won’t be able to take their eyes off of.

The Hotel Muse is old by Hollywood measure, a nightclub originally, from the late forties, featuring acts better suited to a circus sideshow. The hotel was added later. Half way up the hill is the upper part where we are situated—modest cousin to the main hotel on the avenue. It’s the director’s whim that his wife and principal crew (mostly imports from the east coast) are installed up top, forming a kind of colony. Andre likes the availability of his people grouped together, but there are fewer amenities up top ... The lobby is small so most mornings internet users from uphill gather around the pool, rain or shine, chill or warm, huddling under patio umbrellas. I’ve noticed a number of German film types at breakfast.

They talked loudly on Skype as they pace, necks swathed in scarves, woolen caps pulled low. Andre’s quirks usually pay off. I like his crew, and the arty types up here, for once inheriting the earth—or the spectacular view, anyhow.

Our outsized, east-facing balcony overlooks a coral tree where wild green parrots squawk and screech each morning among the bright red flower petals. The landscape reminds me of the south of France, houses and villas tumbling steeply down the hills in a hodgepodge of styles, an architectural balancing act. The view to the right veers neurotically into L.A.’s urban sprawl and the sudden verticality of downtown. Straight ahead I can see the gray dome of the Griffith Observatory. On mornings when fog or the yellow brown curtain of smog lifts, the San Gabriel Mountains are visible, snow-capped and reassuring in the distance. Brown dotted hills segue into mountains in snow: urban and wild in the same snapshot. I hear there are lions in those mountains. I look out each day and imagine the city living on borrowed time, that the earth under Hollywood will someday shift and shrug houses and people, the observatory, trees, birds, coyote, squirrels, cats, snakes and everyone’s dreams off the hills into the yawning abyss.
DISGRACED AND FIRED FROM HIS NEWSPAPER JOB, A YOUNG MAN RETURNS TO THE FLORIDA TOWN OF HIS BIRTH TO BEGIN SEARCHING FOR A DAUGHTER HE HAS ONLY RECENTLY LEARNED MAY EXIST AND WHO COULD BE AT CONSIDERABLE RISK.
Gavin Sasaki is a promising young journalist in New York City, until he’s fired in disgrace following a series of unforgivable lapses in his work. It’s early 2009, and the world has gone dark very quickly. The economic collapse has turned an era that magazine headlines once heralded as the second gilded age into something that more closely resembles the Great Depression. The last thing Gavin wants to do is return to his hometown of Sebastian, Florida, but he’s in no position to refuse when he’s offered a job by his sister, Eilo, a real estate broker who deals in foreclosed homes.

Also, Eilo has shown him a photo of a ten-year-old girl who could be homeless and in trouble. The little girl looks strikingly like Gavin and has the same last name as his high school girlfriend, Anna, from a decade ago. Gavin—a former jazz musician, a reluctant broker of foreclosed properties, obsessed with film noir and private detectives and otherwise at loose ends—begins his own private investigation in an effort to track down Anna and their apparent daughter who, it turns out, have been on the run all these years.

In this transcendent third novel, Emily Mandel combines her most compelling characters with a breath-taking, tension-filled story as she examines again questions of identity, the surprising pull of family, the difficulties of being the person one wants to be, guilt, and the unforeseen ways in which a small and innocent action can have disastrous consequences. The Lola Quartet is a work that pays homage to literary noir and jazz, Django Reinhardt, economic collapse, love and loss, Florida’s exotic wildlife problem, crushing tropical heat, the leavening of the contemporary world, compulsive gambling, and the unreliability of memory.

Anna had fallen into a routine, or as much of a routine as a seventeen-year-old can reasonably fall into when she’s transient and living in hiding with an infant. She was staying at her sister’s friend’s house in a small town in Virginia.

The baby always woke up crying at four thirty or five a.m. Anna got up and changed Chloe’s diaper, prepared a bottle and bundled her into the stroller and then they left the basement where they were living, walked three blocks to the twenty-four-hour doughnut shop for coffee and across the wide empty street to the park. Anna sat on a swing with her first coffee of the morning and Chloe lay in the stroller staring up at the clouds. They listened to the birds in the trees at the edges of the park, the sounds of traffic in the distance. The climbing equipment cast a complicated silhouette against the pale morning sky.

There was a plastic shopping bag duct-taped to the underside of the stroller. It held a little under one hundred eighteen thousand dollars in cash.

That morning at a music school in South Carolina a pianist was sitting alone in a practice room. Jack had been playing the piano for four and a half hours and under normal circumstances his hands would be aching by now, but he was high on painkillers and he couldn’t feel it. There was an east-facing window in the practice room and the morning light had long since entered. The piano was illuminated, sun caught in the varnish and gleaming in the keys, the whole room shining, he was dizzy, his skin itched and he hadn’t slept all night. His roommate had gone to Virginia to rescue a girl whom Jack had imperiled and everything was coming apart around him, but so long as he kept playing he didn’t have to think about any of this, so he closed his eyes against the shine and launched once more into Gershwin’s Rhapsody in Blue.

Emily St. John Mandel was born on the west coast of British Columbia, Canada. She studied at The School of Toronto Dance Theatre and lived briefly in Montreal before relocating to New York. Her first novel, Last Night in Montreal, was a finalist for Foreword Magazine’s 2009 Book of the Year. Her second novel, The Singer’s Gun, recently released in paperback, won the Indie Bookseller’s Choice Award and was the #1 Indie Next Pick for May 2010. Currently a staff writer for The Millions, she is married and lives in Brooklyn.
SET IN THE STARK LANDSCAPE OF THE DESERT SOUTHWEST IN SOME VERY NEAR FUTURE, A YOUNG UNWED MOTHER MUST FIND HER WAY IN A WORLD DAMAGED BY A RAVAGING BIRD FLU EPIDEMIC AND DROUGHT.
When a dust storm engulfs her Colorado town and pink snow blankets the streets, a heartbreaking decision faces Ruby Cole, a girl who counts birds: She must either abandon her baby or give in to her father, whom she nicknames Lord God, and marry a man more than twice her age who already has two wives. She chooses to run, which sets in motion an interlocking series of actions and reactions, upending the lives of an equestrian police officer, pawnshop riffraff, a disabled war vet, Nuisance Animal destroyers, and a grieving ornithologist who is studying the decline of bird populations. All the while, a growing criminal enterprise moves from cattle rustling to kidnapping to hijacking fuel tankers and murder as events spin out of control in a world in which the social fabric and economic structures seem on the verge of falling apart.

Set in a time of economic turmoil, virus fears, climate change, fundamentalist cults and illegal immigrant hardship, The Bird Saviors is a visionary story of defiance, anger, compassion and unexpected love, in which a young woman ultimately struggles to free herself from her domineering father, to raise her daughter in the chaos of the New West, and to seize an opportunity to become something greater herself. In this brilliant new novel, William Cobb offers an elemental and timely vision of resilience and personal survival, but—most of all—of honest hope.

Lord God is talking again. He does love to hear himself speak. A graybeard loon, he sits hunched over the kitchen table, his arms sunburned, nose hooked, hair thin and wiry, ranting hoarse-voiced about sinners and Socialists. Out the foggy window Smoke Larks flutter liquid as living shadows to perch atop the woodshed. When they settle the morning sun backlights their black silhouettes like burnt figures on a woodcut.

Ruby shifts the baby girl in her lap and thinks of the birds, how they must be cold of a morning like this. She’s seen twelve this week whole. She counts the birds and invents her own names. She knows that people call them by another name, but she calls them Smoke Larks. Swirling in vast flocks in late winter, they look like smoke from a great fire, burnt souls twisting in the wind. Purple-black, dusky, and speckled, the short-tailed birds scatter among the twisted junipers in the back yard, pecking in the dry hay grass.

Ruby began counting all the birds two years before, when she noticed how quickly they seemed to be dwindling. They are disappearing and someone has to note this, to keep it in her mind if nowhere else. The going away of things has to be noted. Especially a thing as perfect as a bird, even the squawky Blackjacks, or an old Grief Bird with claws like voodoo earrings.
AN INCREDIBLE JOURNEY INTO THE LIVES OF THE STRANGEST SAINTS AND HOW THOSE STORIES HAVE AFFECTED OUR OWN TIMES.

Illustrated!

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Afterlives of the Saints

BY COLIN DICKIE

Colin Dickey is the author of Cranioklepty: Grave Robbing and the Search for Genius. His fiction and nonfiction have appeared in Lapham’s Quarterly, Cabinet, TriQuarterly, and The Santa Monica Review. He is also co-editor (with Nicole Antebi and Robby Herbst) of Failure! Experiments in Aesthetic and Social Practices. A native of the San Francisco Bay Area, he now lives in Los Angeles.

In Afterlives of the Saints, Colin Dickey—author of Cranioklepty—presents us with a history of faith as told through some of the strangest stories of the saints. These are saints who murder, saints who gouge out their own eyes and hold them out for inspection, saints who minister to the petty and the bizarre and the maligned. These are saints who, when visited in a contemporary context—as saints in the cities—actually enlarge our concept of faith.

With a lively intellect and fresh insight, Dickey reveals that we can no longer experience the world as did the saints who once walked amongst us. Today, such ascetics, pushing their bodies to the edges of experience, would be labeled with all manner of clinical diagnoses: masochism, anorexia, schizophrenia. The old pathways to sainthood are clearly incompatible with modern life. In our world, such practices are pathologies.

And yet, these saints have become a creative engine by which we can tap into the rich attraction of excess, while safely observing a kind of superhuman insanity. Colin Dickey retells their stories, not as a theologian, but as someone trying to understand the ways of the world.

Another man claiming to be Christ was arrested and jailed without protest. Shortly thereafter he broke out, escaped to the local monastery, whereupon he promptly passed out, dead drunk. When the bishop of Tours found him the next morning, he smelled so bad the bishop could not stand to go near him. Unable to get his attention, he tried to wake this messiah by singing as loudly as he could.

Let your first image of Gregory be this: singing hymns one morning in 580 to a passed-out Christ. Imagine him the singer, singing the end of the world.

Gregory was a diminutive man, short enough to have been mocked for it by the Pope. Beyond that, though, is a humility that comes across in his writing and which makes his books such a pleasure to read. He was the descendent of bishops, popes and senators, and in 573 he found himself in charge of the important bishopric of Tours, where Saint Martin’s tomb was located.

Important tombs were not only pilgrimage sites, they were also a major source of revenue, as well as a source of miracles. Not just the relics, but everything about the tomb of Saint Martin radiated magic. When Saint Aredius visited Martin’s tomb, he gathered some dust in a box which he took back to his monastery, but miraculously the dust “increased in quantity until it not only filled the box but forced its way through the joints wherever it could find an opening.”

Gregory understood the power of such dust. In an age when disease rampaged unchecked and medicine was poorly understood, Gregory inoculated himself against everything from a cold to the plague by mixing the dust from Martin’s tomb (along with a few other ground-up relics) into a various elixirs and tonics. On more than one occasion, he reported, it was the miraculous dust that saved his life, including the night before his ordination as bishop of Tours, when he said Martin’s remains saved him from dysentery. This, the second great image of Gregory: the dust-eater.
THREE GENERATIONS OF WOMEN STRUGGLE TO KEEP FAITH WITH EACH OTHER THROUGH MORE THAN A HALF CENTURY OF RADICAL CHANGES.

STRANGER HERE BELOW
Joyce Hinnefeld
A Novel

FICTION
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In 1961, when Amazing Grace Jansen, a firecracker from Appalachia, meets Mary Elizabeth Cox, the daughter of a Black southern preacher, at Kentucky’s Berea College, they already carry the scars and traces of their mothers’ troubles.

Poor and single, Maze’s mother has had to raise her daughter alone and fight to keep a roof over their heads. Mary Elizabeth’s mother has carried a shattering grief throughout her life, a loss so great that it has disabled her and isolated her stern husband and her brilliant, talented daughter.

The caution this has scored into Mary Elizabeth has made her defensive and too private and limited her ambitions, despite her gifts as a musician. But Maze’s earthy fearlessness might be enough to carry them both forward toward lives lived bravely in an angry world that changes by the day.

Both of them are drawn to the enigmatic Georginea Ward, an aging idealist who taught at Berea sixty years ago, fell in love with a black man, and suddenly found herself renamed as a sister in a tiny Shaker community. Sister Georgia believes in discipline and simplicity, yes. But, more important, her faith is rooted in fairness and the long reach of unconditional love.

This is a novel about three generations of women and the love that makes families where none can be expected.

"Stranger Here Below is an impressively constructed, graceful, intelligent work. Like her character Maze, a talented weaver, Hinnefeld adroitly intertwines colorful, multi-layered, rich threads or stories to create a beautiful tapestry of a novel."
— New York Journal of Books

"Lofty plot and cleverly imagined characters...."
— Washington Post

"a multigenerational novel spanning decades rich in history….Recommended for its wide appeal to readers seeking thoughtful, well-written fiction."
— Library Journal
Recently, Grand Central Publishing announced plans for a prequel to Mario Puzo’s The Godfather, to be written by our very own Ed Falco—of whom the New York Times Book Review noted, “There is in Mr. Falco’s fiction a little of Raymond Carver’s sensitivity to the menace of the everyday, and a lot of Andre Dubus’s sturdy empathy with his characters’ failings and regrets.”

The Family Corleone will hit bookstores everywhere in May—but your customers don’t need to wait that long to read Falco and discover why he is such an obviously perfect choice for the Corleone family. Stock up now on these “compelling,” “vivid,” “intense,” and “brilliant” books from the master storyteller, Ed Falco. And, of course, once they read the Godfather prequel, we know everyone will want still more of Ed Falco’s work. We have it ready and waiting now.

Ed Falco is the prize-winning author of several novels and story collections, including Wolf Point, Saint John of the Five Boroughs, and the short story collection Sabbath Night in the Church of the Piranha: New & Selected Stories, as well as numerous plays, poems, essays and critical reviews. He is a professor of English at Virginia Tech, where he directs the MFA Program in Creative Writing.
Saint John of the Five Boroughs is a beautifully turned, stunning and layered novel about the effects of violence, abandonment and the nature of redemption. Edward Falco once again proves to be a master of urgency and suspense, of events careening out of control, as he brilliantly explores why we make the choices we make—both the ones that threaten to destroy our lives, and those choices that might save us.

"In times of ordinary violence, Falco’s superbly engaging novel is a primer in the art of picking up the pieces." —American Book Review

"Highly recommended. It is one book that readers can enjoy again and again over the years." —San Francisco Book Review

"Falco has written a well-crafted book … The plot flows seamlessly … an accurate and readable record of life in his time … this book makes a comfortable companion." —The Roanoke Times

"With sensitivity and passion, Falco dissects the effects of violence, both personal and cultural, on his characters’ lives and does so in a novel that transcends the suspense genre." —Richmond Times Dispatch

From one of the great authors of our time, a taut, dramatic literary thriller that examines betrayal, trust and forgiveness. Driven as much by its sizzling story as by its razor-sharp prose, Wolf Point delivers the powerful tale of a man who realizes, perhaps too late, that he actually has something to live for. Edward Falco brings stunning emotional depth and tense action to unforgettable characters as they journey toward places where human illusions fail and they must face their hidden selves.

"Hitchcockian … the story hurtles like a brakeless truck toward its bloody denouement." —New York Times Book Review

"Gripping … skillful … moves quickly and convincingly to a satisfactory and satisfying ending." —St. Louis Post-Dispatch

"Think of Edward Falco as William Blake with cinematic potential.” —San Diego Union-Tribune

"This troubling, brilliant book reminds us that few people know themselves quite as well as they think they do.” —Mystery Scene Magazine

For some years now, Ed Falco has quietly established his place among the absolute best American storytellers. Falco’s stories are dangerous as a high-wire act without a net, filled with dramatic action and peopled with believable characters challenged by events into making risky moral choices, so emotionally true that readers will carry them around for a long time. The decisions Falco’s characters make reveal their bonds, the set of their hearts, and the harsh nature of the world we all live in today.

“Compelling … Falco shows a deft touch at keeping his characters empathetic while maintaining their occasionally disturbing flaws.” —Library Journal

“He is an original and vivid writer … his stories are hard to forget. In this outstanding collection, Falco excels at depicting the darkness that lurks within, yet he addresses this gritty reality with a soothing lyricism.” —Booklist

“In this present time, Edward Falco’s edgy, intense stories—ever conscious of the dark and violent forces at work in the world—are not only stunningly relevant but profoundly important. Artistically, too, Falco needs to be heard—he is an all-too-rare master of both character and plot. Sabbath Night in the Church of the Piranha is a truly outstanding collection.” —Robert Olen Butler
An Accidental Mother

BY KATHERINE ANNE KINDRED

“An Accidental Mother will make you ponder on your own family and things we take for granted”
—Examiner.com

“A heartfelt book about love and loss, and it’s guaranteed to touch you and make you think about what constitutes “parental rights.”
—Booking Mama

“In this slim volume, she retells the story of her falling in love, not with Jim, but with Michael and motherhood, and how this small child touched her heart indelibly. Kate’s brokenness and aching resonates on every page. Even the silly stories in alternating chapters are filled with the weight of the knowledge that they are coming to an end all too soon. This story speaks to the pain of anyone who has every loved a child without any blood shared, and the failure of the courts to recognize these connections. This is not an easy read, but it is a worthwhile one that will break readers’ hearts and get them thinking.”
—Christy’s Book Blog

“A very poignant, touching memoir about a very special relationship. My heart goes out to Kate, and to Michael.”
—McGuffy’s Reader

“In a world like ours, where women have more life choices and the word “family” has more accepted definitions, there are probably quite a few others in Kindred’s situation. They will appreciate the bittersweet comfort she provides within these pages. Kindred no longer has any contact with Michael and Elizabeth, but it’s likely they will become aware of the book she has written. Someday, surely, they will appreciate it, a polished scrapbook of their sweetest moments, as well as the tougher times, and a testament of Kindred’s unwavering love.”
—The Minneapolis Star Tribune

Katherine Kindred has been previously published in the literary journal Memoir (and). She lives in Phoenix with her dog, Sophie. This is her first book.
Touch and Go
BY THAD NODINE

“Touch and Go is a strong debut—a high-velocity vision quest that keeps surprising and surprising.”
—Jonathan Franzen

“Nodine’s cinematic novel deserves to be hailed as one of the year’s finest fiction debuts. In addition to creating a memorable cast of characters ... Nodine treats readers to a realistic portrayal of multi-cultural America. ... An extended denouement and a last-minute plot twist will leave readers hoping that Nodine will pen a sequel.”
—Publishers Weekly, Starred Review

“And the writing? Totally incredible. Set your skepticism about a blind narrator’s ability to present a fully-realized world aside because you will be floored ... Touch and Go marks the arrival of an astounding new voice in fiction and is destined for this year’s “Best Of” lists, no doubt.”
—Rebecca Schinsky, The Book Lady’s Blog

“Nodine’s novel is ultimately a winning debut, a stunning vision of the fractured modern American family seen through the heightened observations of a man who has embraced his disability.”
—Booklist

Thad Nodine grew up in Florida and now lives in Santa Cruz. His fiction and nonfiction have appeared in many magazines. Touch and Go, which won the Dana Award for the Novel, is his first novel.
The Mistress Contract

BY SHE AND HE

The remarkable—and actual—document that is The Mistress Contract opens with an agreement that was signed thirty years ago by a woman and her wealthy lover. The contract establishes an enduring exchange that she thinks fair: if he will provide an adequate and separate home for her and cover her expenses, she will provide him with “mistress services”: “All sexual acts as requested, with suspension of historical, emotional, psychological disclaimers.” For the duration of the agreement, she will become his sexual property.

Then—on a small recorder that fit in her purse—this unconventional couple began to tape their conversations about their relationship, conversations that took place while traveling, over dinner at home and in restaurants, on the phone, even in bed.

This book is based on those tapes. It is a candid record of what they had to say to each other privately about the arrangement and its power relations, their physical relationship and the sexual forces that shaped it. As private and intimate as it is, though, the book also turns an unblinking light on a period of intense upheaval between men and women, on how men and women have always interacted—and on how we relate to each other today.

The Mistress Contract is an unapologetic revelation and a provocation.
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